



Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *p*, *f*, *cresc.*, and *ff*. The lyrics are:

e - lei - son, e - lei - son, Ky - ri - e! Ky - ri - e! Ky - ri - e e - lei -

e - lei - son, e - lei - son, Ky - ri - e! Ky - ri - e! Ky - ri - e e - lei -

Musical score for the second system, continuing the vocal and piano parts. It includes dynamic markings like *decresc.*, *p*, *tr*, and *Tasto solo*. The lyrics are:

son, Ky - ri - e e - lei - - son. Chri - ste e - lei - son, Chri - ste e -

son, Ky - ri - e e - lei - - son.



lei - - - son.  
 lei - - - son, Ky - - ri - e e - lei - son, e - -  
 Ky - - ri - e e - lei - son, Ky - - ri - e e -

Ky - - ri - e e - lei - son, Ky - - ri - e e - lei - son. Ky - - ri - e e -  
 lei - son, Ky - - ri - e e - lei - son. Ky - ri - e. Ky - - ri - e e -  
 lei - son, e - lei - son. Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e.  
 lei - son, Ky - ri - e e - lei - son, Ky - - ri - e e - lei - son.





Musical score for the first system, featuring piano accompaniment and vocal lines. The piano part includes dynamic markings such as *f*, *ff*, *decresc.*, *p*, and *pp*. The vocal lines include the lyrics:

lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.  
 lei - son, Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e - lei - son,  
 Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

Musical score for the second system, continuing the piano accompaniment and vocal lines. The piano part includes dynamic markings such as *pp*. The vocal lines include the lyrics:

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.  
 Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

Allegro vivace.

Oboi. *a 2.*

Fagotti. *f*

Trombe in B.

Timpani in B & F.

Violino I. *f*

Violino II. *f*

Viola. *f*

Soprano. *f* Glo - ri - a in ex -

Alto. *f*

Tenore. *f* Glo - ri - a in ex -

Basso. *f*

Violoncello, Basso ed Organo. *f* unisono

cel - sis De - o. Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -

cel - sis De - o. Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -

*decresc.*

*decresc.*

*decresc.*

*p*



Musical score for the first system. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "ta - - - tis. Lau - da - mus te be - ne - di - ci - mus te, ad - o - ra - - mus te, glo - ri - fi -". The piano part includes dynamic markings such as *p* and *f*, and an *a 2.* marking.

Musical score for the second system. It continues the vocal line and piano accompaniment. The lyrics are: "ca - mus te, lau - da - mus te, glo - - ri - fi - ca - - - mus" and "ca - mus te, lau - da - mus te, lau - da - mus te, glo - - ri - fi - ca - - - mus". The piano part continues with various rhythmic patterns and dynamics.



am. Gra - ti - as a - gi - mus pro - pter magnam glo - ri - am tu - -

Solo  
Gra - ti - as a - gi - mus ti - - - bi pro - pter magnam glo - ri - am tu - -

Tutti  
am. Do - mi - ne De - - us, rex coe - le - stis, De - - us Pa - ter o -

Tutti  
am. Do - mi - ne De - - us, rex coe - le - stis, De - - us Pa - ter o -

Org.

musical score for the first system, including vocal parts and piano accompaniment. The lyrics are: mni - - po - tens Do - mi - ne Fi - li u - ni - ge - ni - te, Do - mi - ne Fi - li Je - su

musical score for the second system, including vocal parts and piano accompaniment. The lyrics are: Chri - - ste. Chri - - ste. unis.

Adagio.

Treble staff: *p*, *fp*, *fp*, *fp*, *fp*, *fp*, *fp*, *fp*, *cresc.*, *fp*  
 Bass staff: *p*, *fp*, *fp*, *fp*, *fp*, *fp*, *fp*, *fp*, *cresc.*, *fp*

Solo

Tasto solo

Do - mine De - us, a - gnus De - i, Fi - li - us Pa - tris, qui tol - lis pec -

Treble staff: *p*, *fp*, *fp*, *fp*, *fp*, *fp*  
 Bass staff: *p*, *fp*, *fp*, *fp*, *fp*, *fp*

Treble staff: *fp*, *fp*, *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*  
 Bass staff: *fp*, *fp*, *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*

Mi - se - re - re no - bis, mi - se - re - re

Mi - se - re - re no - bis, mi - se - re - re no - bis,

Mi - se - re - re no - bis, mi - se - re - re,

Tutti

ca - ta mun - di, mi - se - re - re no - bis, mi - se - re - re

*p cresc.*

no - bis, mi - se - re - re no - bis,  
 mi - se - re, mi - se - re - re no - bis,  
 mi - se - re. mi - se - re - re no - bis,  
 no - bis, mi - se - re - re no - bis,

*cresc.* *fp* *pp*

*p* *fp* *cresc.* *fp*

Solo  
 Do - mine De - us a - gnus De - i Fi - li - us Pa - tris, qui tol - lis pec - ca - ta

*fp* *fp* *fp* *fp* *fp*

mi - se - re - re no - bis, mi - se - re - re  
 mi - se - re - re, mi - se - re - re no - bis,  
 mun - di. *Tutti* Mi - se - re - re no - bis, mi - se - re - re no - bis,  
 mi - se - re - re no - bis, mi - se - re - re

no - bis, mi - se - re - re no - bis, *Solo* qui  
 mi - se - re - re, mi - se - re - re no - bis,  
 mi - se - re - re, mi - se - re - re no - bis,  
 no - bis, mi - se - re - re no - bis,



The musical score consists of several systems. The first system includes vocal staves and piano accompaniment. The piano part features a rhythmic pattern of eighth notes with dynamics ranging from *fp* to *p*. The vocal lines enter with the lyrics "se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis,". The second system continues the vocal and piano parts, with the piano accompaniment including trills (*tr.*) and dynamic markings like *cresc.* and *f*. The third system shows the vocalists repeating the phrase "mi - se - re - re no - bis," in a more melodic setting. The fourth system features a *Tutti* section where all voices and piano parts enter with the lyrics "mi - se - re - re, mi - se - re - re no - bis,". The piano accompaniment in this section is marked *pp* and features a dense texture of sixteenth notes. The score concludes with a final vocal phrase and piano accompaniment.



Tempo I.

Musical score for the first system. It includes a vocal line with lyrics and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked "Tempo I.". The piano part features a prominent bass line with a "2." marking above it. The vocal line begins with the lyrics "Quo - ni - am tu so - lus san -".

Musical score for the second system. It continues the vocal and piano parts from the first system. The vocal line continues with the lyrics "ctus, quo - ni - am tu so - lus al - tis - si - mus,". The piano accompaniment includes a complex, rhythmic bass line.

quod - ni - am, quod - ni - am tu so - lus Do - mi - nus,  
quod - ni - am tu do - mi - nus, quod - ni - am tu so - lus Do - mi - nus,

quod - ni - am, quod - ni - am tu so - lus Je - su Chri -  
quod - ni - am tu do - mi - nus, quod - ni - am tu so - lus Je - su Chri -

The first system of the musical score consists of six staves. The top two staves are for the vocal parts, with lyrics in Latin. The bottom four staves are for the piano accompaniment, featuring a complex, rhythmic pattern in the right hand and a more melodic line in the left hand.

The second system continues the musical score with six staves. The vocal parts have lyrics: "ste cum san - cto Spi - ri - tu in glo - ri - a De - i Pa - tris,". The piano accompaniment continues with its characteristic rhythmic texture.

The third system of the score consists of six staves. The vocal parts have lyrics: "ste cum san - cto Spi - ri - tu in glo - ri - a De - i Pa - tris,". The piano accompaniment continues with its characteristic rhythmic texture.

The fourth system of the score consists of six staves. The vocal parts have lyrics: "glo - ri - a De - i Pa - tris, Spi - ri - tu in glo - ri - a De - i Pa - tris, Pa - tris, cum san - cto Spi - ri - tu in". The piano accompaniment continues with its characteristic rhythmic texture. A "Vel." (Vivace) marking is present at the beginning of the system.

The first system of the musical score consists of five staves. The top two staves are vocal parts (Soprano and Alto/Tenors). The bottom three staves are piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The music is in a key with one flat and a common time signature. The piano part features a complex, rhythmic accompaniment with many sixteenth notes.

The second system continues the vocal and piano accompaniment. It includes Latin lyrics for the vocal parts. The lyrics are: "cum san - cto Spi - ri - tu in glo - ri - a De - i Pa - tris,". The piano accompaniment continues with the same complex rhythmic pattern. A "Vcl." (Veloce) marking is present at the end of the system.

The third system shows the piano accompaniment for the vocal parts. It consists of five staves, including the grand staff and a separate bass line. The piano part continues with its intricate rhythmic accompaniment.

The fourth system continues the vocal and piano accompaniment. It includes Latin lyrics for the vocal parts: "cum san - cto Spi - ri - tu in glo - ri - a De - i Pa - tris,". The piano accompaniment continues with the same complex rhythmic pattern. A "Tutti" marking is present at the beginning of the system, and a "Vcl." (Veloce) marking is at the end.

glo - ri - a De - i Pa - - tris,  
Pa - - tris, cum san - cto  
cum san - cto Spi - ri - tu in

*Tutti*

cum san - cto Spi - ri - tu in glo - ri - a De - i Pa - - tris,  
cum san - cto Spi - ri - tu in glo - ri - a De - i Pa - - tris,  
Spi - ri - tu in glo - ri - a De - i Pa - - tris,  
glo - ri - a De - i Pa - - tris,

The first system of the musical score consists of ten staves. It begins with a vocal line and piano accompaniment. The lyrics are: *cum sancto Spi - ri - tu in glo - ri - a De - i Pa - tris, a - men,*. The piano part features a prominent melodic line in the upper register, with various chordal textures and rhythmic patterns in the lower register.

The second system continues the musical score with ten staves. The vocal lines repeat the lyrics: *a - men, a - men, a - men, a - men, a - men, a - men,*. The piano accompaniment continues with a similar melodic and harmonic structure, maintaining the tempo and mood. The system concludes with a *Tasto solo* instruction and a final melodic flourish.

Musical score for the first system. It features vocal lines (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "a - men, a - men, cum san.cto Spi - ri.tu in glo-ri.a De - i, in glo-ri.a". The score includes dynamic markings such as *fz*, *p*, and *cresc.*. The piano part includes a section marked "con Org." (with Organ).

Musical score for the second system. It continues the vocal and piano parts. The lyrics are: "Pa - tris, a - men, a - - men, a - - men, a - men, a - - men, Pa - tris, a - men, a - - men, a - - men, a - - men, a - - men, Pa - tris, a - men, a - - men, a - - men, a - - men, a - - men, Pa - tris, a - men, a - - men, a - - men, a - - men, a - - men". The score includes dynamic markings such as *fz*, *ff*, and *cresc.*. The piano part includes a section marked "Tasto solo".



*fz fz fz fz fz fz fz fz* *p cresc.*  
*fz fz fz fz fz fz fz fz* *p cresc.*  
*fz fz fz fz fz fz fz fz* *p cresc.*  
 a - men, a - men, a - men, a - men, a - men, a - men, cum san-cto Spi-ri-tu  
 a - men, a - men, a - men, a - men, a - men, a - men, cum san-cto Spi-ri-tu  
 a - men, a - men, a - men, a - men, a - men, a - men, cum san-cto  
 - - - - - men, a - men, a - men, *con Org.* a - men, cum san-cto  
*fz fz fz fz fz fz fz fz* *p cresc.*

*mf f mf f mf f mf f*  
*mf f mf f mf f mf f*  
*mf f mf f mf f mf f*  
*mf f mf f mf f mf f*  
*mf f mf f mf f mf f*  
*mf f mf f mf f mf f*  
*mf f mf f mf f mf f*  
 in Glo-ri-a De-i in Glo-ri-a Pa-tris, a - - - - men.  
 spi-ri-tu in Glo-ri-a Pa-tris, a - men, a - - - - men.  
*mf cresc. f cresc. ff*



Allegro vivace.

Oboi.

Fagotti.

Trombe in B.

Timpani in B. F.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello,  
Basso  
ed Organo.

a 2.

Pa - trem omni-po-ten - tem, fa - ctorem coe - li et ter - rae, vi - si - bi - li - um

Pa - trem omni-po-ten - tem, fa - ctorem coe - li et ter - rae, vi - si - bi - li - um

o - - mni - um et in - vi - - si - bi - - li - um,  
o - - mni - um et in - vi - - si - bi - - li - um,  
in u - num  
fi - li - um De - - - i  
fi - li - um De - - - i  
Do - - mi - num Je - sum Chri - - - stum, fi - li - um De - - - i

The musical score is arranged in two systems. The first system includes vocal staves with Latin lyrics and piano accompaniment. The second system continues the piano accompaniment and includes a vocal line with the lyrics: "Do - - mi - num Je - sum Chri - - - stum, fi - li - um De - - - i". The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.

u - ni - - ge - - ni - tum et ex Pa - - tre na - - tum,  
 u - ni - - ge - - ni - tum, an - te o - mnia sae - - cu -

*a 2.*  
*ff* De - um de De - - o, lu - men de lu - - mi - ne,  
 la, De - um  
*ff*

ge - - ni - tum non fa - ctum, per quem  
 ve - - rum de De - o ve - - - ro, ge - nitum non fa - ctum, per quem

o - mni.a fa - cta sunt, qui propter nos ho - - mi.nes et no - - stram sa -  
 o - mni.a fa - cta sunt, qui propter nos ho - - mi - nes, qui propter nos ho - - mi.nes et no - - stram sa -

lu - - tem de - scendit de coe - - lis, de - scen-dit de coe - - lis.  
 de - scen - dit de coe - - lis,  
 lu - - tem de - scen - dit de coe - - lis, de - scen-dit de coe - - lis.

Adagio.

*Solo*  
 Et in-car-na-tus est de Spi - ri-tu san - cto ex Mari-a vir-gine et ho - mo fa - ctus

Tasto Solo

*cresc.*

*p*

*Solo*

Et in - car - na - tus est de Spi - ri - tu san - cto ex Ma - ri - a vir - gi - ne et

*Solo*

*Solo* ex Mari - a

Et in car - na - tus est de Spi - ri - tu san - cto ex Mari - a vir - gi - ne et

est

con Org.

**Più moto.**

*a 2.*

*p* *Tutti* *fp*

ho - mo fa - ctus est, cru - ci - fi - xus e - - ti - am pro

*p* *Tutti* *fp*

ho - mo fa - ctus est, cru - ci - fi - xus e - - ti - am pro

*p* *Tutti* *fp*

ho - mo fa - ctus est.

*p* *fp*

no - - bis sub Pon - ti - o Pi - la - - to, pas - sus et se -  
 Pi - la - - to,  
 no - - bis sub Pon - ti - o Pi - la - - to, pas - sus et se -  
 Pi - la - - to,

*fp* *fp* *fp* *fp* *fp*

pul - - tus est, pas - - sus et se - pul - - tus est.  
 pul - - tus est, pas - - sus et se - pul - - tus est.

*fp* *pp* *pp* *pp* *f* *pp*

Tempo I.

Et re-sur-re-xit ter-ti-a di-e,  
 se-cun-dum scrip-tu-ras,  
 et a-scen-dit in-coe-lum, se-det ad dex-te-ram



Pa - tris, et i - - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - -

Pa - tris, et i - - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - -

re - vi - vos et mor - tu - os, cu - jus re - gni non e - rit fi - nis.

re - vi - vos et mor - tu - os, cu - jus re - gni non e - rit fi - nis.

Et in

et vi - vi - fi - can - tem qui ex Pa - tre et Fi - li - o pro -  
 et vi - vi - fi - can - tem qui ex Pa - tre et Fi - li - o pro -  
 Spi - ritum sanctum Do - mi - num,

ce - - - dit, qui cum Pa - - - tre et Fi - - - li - o si - - - mul a - do -  
 con - - - glo - ri - fi -  
 ce - - - dit, qui cum Pa - - - tre et Fi - - - li - o si - - - mul a - do -  
 con - - - glo - ri - fi -

ra - tur, qui lo - cu - tus est per Pro - phe - - tas, con - fi - - - te -  
 ca - tur,  
 ra - tur, qui lo - cu - tus est per Pro - phe - - tas, con -  
 ca - tur,

or u - - num ba - pti - - sma in re - mis - si - o - nem pecca -  
 fi - - - te - or u - - num ba - pti - - sma in re - mis - si -

a 2.



# Sanctus.

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Adagio maestoso.

Oboi. *p* *mf* *f* *ff*

Fagotti. *p* *mf* *f* *ff*

Trombe in B. *p* *mf* *f* *ff*

Timpani in B.F. *p* *mf* *f* *ff*

Violino I. *p* *cresc.* *f* *ff*

Violino II. *p* *cresc.* *f* *ff*

Viola. *p* *cresc.* *f* *ff*

Soprano. *p* *cresc.* *f* *ff*  
San - ctus, san - ctus, san - ctus Do - mi - nus Sa - ba - oth! San - ctus De - us

Alto. *p* *cresc.* *f* *ff*  
San - ctus, san - ctus, san - ctus Do - mi - nus Sa - ba - oth! San - ctus De - us

Tenore. *p* *cresc.* *f* *ff*  
San - ctus, san - ctus, san - ctus Do - mi - nus Sa - ba - oth! San - ctus De - us

Basso. *p* *cresc.* *f* *ff*  
San - ctus, san - ctus, san - ctus Do - mi - nus Sa - ba - oth! San - ctus De - us

Violoncello, Basso ed Organo. *p* *cresc.* *f* *cresc.* *ff*

Sa - ba - oth! Ple - ni sunt coe - li et ter - - ra glo - - ri - a

Sa - ba - oth! Ple - ni sunt coe - li et ter - - ra glo - - ri - a

tu - - - a, o - san - na in ex - cel - sis,

tu - - - a, o - san - na in ex - cel - sis, o -

*pizz.*  
*Ptasto solo*

san - na in ex - cel - sis, o - sanna in ex - cel - sis De - o, o - sanna in excel.sis De - o.

san - na in ex - cel - sis, o - sanna in ex - cel - sis De - o, o - sanna in excel.sis De - o.

*arco* *con Org.*

# Benedictus.

Andante con moto.

Oboi.

Fagotti.

Trombe in B.

Timpani in B.F.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello, Basso ed Organo.

*mf* sen. Org. **Tutti** *Vol.* **Tutti** *pp*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*p*

**Solo**

**Solo**

**Solo**

Be - ne - di - ctus qui ve - nit in no - mi - ne do - mi - ni, be - ne - di - ctus qui

Be - ne - di - ctus qui ve - nit in no - mi - ne do - mi - ni, be - ne - di - ctus qui

*cresc.*

*Vol.*



venit in nomi-ne domi-ni,  
 be-ne-di - ctus, be-ne - di - ctus, qui ve-nit in no-mi-ne do - mi-ni, be-ne-  
 be-ne-dictus, be-ne-dictus qui ve-nit in no-mi-ne do - mi-ni,  
 venit in nomi-ne domi - ni, Solo be-ne-dictus, be-ne-dictus qui ve-nit in no-mi-ne do - mi-ni,  
 Tutti

di - ctus qui ve - nit in no - mi-ne do - mi-ni, in no - mine do - mi -  
 be - nedi - ctus qui ve - nit in no - mi-ne do - mi -  
 be - nedi - ctus qui ve - nit in no - mi-ne do - mi -  
 be - ne - di - ctus qui ve - nit in no - mi - ne do - mi -

pizz arco



ni, qui ve - nit in no - mi - ne do - mi - ni, be - ne - di - ctus qui ve - nit in no - mi - ne do -

ni, qui ve - nit in no - mi - ne do - mi - ni, be - ne - dictus qui ve - nit in no - mi - ne

- mine do - mi - ni, in no - mi - ne do - mi - ni, be - ne - dictus qui ve - nit in no - mi - ne, no - mi - ne

ni, qui ve - nit in no - mi - ne do - mi - ni, be - ne - dictus, qui ve - nit in no - mi - ne

*p* *fp* *p*

do - mi - ni, be - ne - di - ctus qui

do - mi - ni, be - ne - di - ctus qui

*Vel.* *Tutti* *Vel.*

ve-nit in no-mi-ne do-mi-ni, be - ne - di - ctus qui ve-nit in no-mi-ne do-mi - ni, be-ne-di - ctus qui  
 ve-nit in no-mi-ne do-mi-ni, be - ne - di - ctus qui ve-nit in no-mi-ne do-mi - ni, be-ne-di - ctus  
 Tutti  
*p*

ve - nit in no - mi-ne do - mi-ni, be-ne-di - ctus qui ve - nit in no - mi-ne do - mi -  
 qui ve-nit in no - mi-ne do - mi-ni, be-ne-di - ctus qui  
 qui ve-nit in no - mi-ne do - mi-ni, be-ne-di - ctus qui ve - nit in no -  
 be-ne-di - ctus qui ve - nit in



Musical score for a piece titled "Sanctus". The score is arranged for voice and organ. It consists of several staves: a grand staff (treble and bass clefs) for the organ, two vocal staves (soprano and alto), and a bass staff for the organ. The music is in a key with two flats (B-flat major or D minor) and a 4/4 time signature. The organ part features intricate patterns, including sixteenth-note runs and chords. The vocal parts enter with the lyrics: "san - na in ex - cel - sis, o - sanna in ex - cel - sis De - o, o - san - na in ex - celsis De - o." The organ part includes the instruction "con Org." and dynamic markings such as *f* (forte) and *p* (piano).

san - na in ex - cel - sis, o - sanna in ex - cel - sis De - o, o - san - na in ex - celsis De - o.

san - na in ex - cel - sis, o - sanna in ex - cel - sis De - o, o - san - na in ex - celsis De - o.

con Org.



The musical score consists of multiple staves. The vocal parts include:

- First Vocal Part:** Lyrics: "mi se-re re no - bis, gnus De i, qui tollis pec-ca - ta". Includes markings: *tr*, *cresc.*, *p*, *Solo*.
- Second Vocal Part:** Lyrics: "Mi-se-re re no - bis. gnus De i, qui tollis pec-ca - ta". Includes markings: *Tutti*, *cresc.*, *p*.
- Third Vocal Part:** Lyrics: "Mi-se-re re no - bis, gnus De i, qui tollis pec-ca - ta". Includes markings: *Tutti*, *cresc.*, *p*.
- Fourth Vocal Part:** Lyrics: "mi-se-re re no - bis, gnus De i, qui tollis pec-ca - ta". Includes markings: *Tutti*, *cresc.*, *p*.
- Fifth Vocal Part:** Lyrics: "mi-se-re re no - bis, gnus De i, qui tollis pec-ca - ta". Includes markings: *Tutti*, *cresc.*, *p*.
- Sixth Vocal Part:** Lyrics: "mi-se-re re no - bis, gnus De i, qui tollis pec-ca - ta". Includes markings: *Tutti*, *cresc.*, *p*.
- Seventh Vocal Part:** Lyrics: "mi-se-re re no - bis, gnus De i, qui tollis pec-ca - ta". Includes markings: *Tutti*, *cresc.*, *p*.
- Eighth Vocal Part:** Lyrics: "mi-se-re re no - bis, gnus De i, qui tollis pec-ca - ta". Includes markings: *Tutti*, *cresc.*, *p*.
- Ninth Vocal Part:** Lyrics: "mi-se-re re no - bis, gnus De i, qui tollis pec-ca - ta". Includes markings: *Tutti*, *cresc.*, *p*.
- Tenth Vocal Part:** Lyrics: "mi-se-re re no - bis, gnus De i, qui tollis pec-ca - ta". Includes markings: *Tutti*, *cresc.*, *p*.
- Eleventh Vocal Part:** Lyrics: "mi-se-re re no - bis, gnus De i, qui tollis pec-ca - ta". Includes markings: *Tutti*, *cresc.*, *p*.
- Twelfth Vocal Part:** Lyrics: "mi-se-re re no - bis, gnus De i, qui tollis pec-ca - ta". Includes markings: *Tutti*, *cresc.*, *p*.
- Thirteenth Vocal Part:** Lyrics: "mi-se-re re no - bis, gnus De i, qui tollis pec-ca - ta". Includes markings: *Tutti*, *cresc.*, *p*.
- Fourteenth Vocal Part:** Lyrics: "mi-se-re re no - bis, gnus De i, qui tollis pec-ca - ta". Includes markings: *Tutti*, *cresc.*, *p*.
- Fifteenth Vocal Part:** Lyrics: "mi-se-re re no - bis, gnus De i, qui tollis pec-ca - ta". Includes markings: *Tutti*, *cresc.*, *p*.
- Sixteenth Vocal Part:** Lyrics: "mi-se-re re no - bis, gnus De i, qui tollis pec-ca - ta". Includes markings: *Tutti*, *cresc.*, *p*.
- Seventeenth Vocal Part:** Lyrics: "mi-se-re re no - bis, gnus De i, qui tollis pec-ca - ta". Includes markings: *Tutti*, *cresc.*, *p*.
- Eighteenth Vocal Part:** Lyrics: "mi-se-re re no - bis, gnus De i, qui tollis pec-ca - ta". Includes markings: *Tutti*, *cresc.*, *p*.
- Nineteenth Vocal Part:** Lyrics: "mi-se-re re no - bis, gnus De i, qui tollis pec-ca - ta". Includes markings: *Tutti*, *cresc.*, *p*.
- Twentieth Vocal Part:** Lyrics: "mi-se-re re no - bis, gnus De i, qui tollis pec-ca - ta". Includes markings: *Tutti*, *cresc.*, *p*.

The piano accompaniment includes various textures and dynamics:

- Piano 1:** Features a melodic line with *tr* and *cresc.* markings.
- Piano 2:** Features a rhythmic accompaniment with *cresc.* and *mf* markings.
- Piano 3:** Features a rhythmic accompaniment with *cresc.* and *mf* markings.
- Piano 4:** Features a rhythmic accompaniment with *cresc.* and *mf* markings.
- Piano 5:** Features a rhythmic accompaniment with *cresc.* and *mf* markings.
- Piano 6:** Features a rhythmic accompaniment with *cresc.* and *mf* markings.
- Piano 7:** Features a rhythmic accompaniment with *cresc.* and *mf* markings.
- Piano 8:** Features a rhythmic accompaniment with *cresc.* and *mf* markings.
- Piano 9:** Features a rhythmic accompaniment with *cresc.* and *mf* markings.
- Piano 10:** Features a rhythmic accompaniment with *cresc.* and *mf* markings.
- Piano 11:** Features a rhythmic accompaniment with *cresc.* and *mf* markings.
- Piano 12:** Features a rhythmic accompaniment with *cresc.* and *mf* markings.
- Piano 13:** Features a rhythmic accompaniment with *cresc.* and *mf* markings.
- Piano 14:** Features a rhythmic accompaniment with *cresc.* and *mf* markings.
- Piano 15:** Features a rhythmic accompaniment with *cresc.* and *mf* markings.
- Piano 16:** Features a rhythmic accompaniment with *cresc.* and *mf* markings.
- Piano 17:** Features a rhythmic accompaniment with *cresc.* and *mf* markings.
- Piano 18:** Features a rhythmic accompaniment with *cresc.* and *mf* markings.
- Piano 19:** Features a rhythmic accompaniment with *cresc.* and *mf* markings.
- Piano 20:** Features a rhythmic accompaniment with *cresc.* and *mf* markings.



pa - cem, do - na no - bis pa - cem, do - na no - bis pa - - - cem, do -  
 pa - cem, do - na no - bis pa - cem, do - na no - bis pa - - - cem,  
 Solo

tasto solo Org.

Solo - na no - bis pa - cem, do - na no - bis pa - cem, pa - cem,  
 Solo do - na no - bis pa - cem, do - na no - bis pa - cem, pa - cem, pa - cem,  
 Solo do - na no - bis pa - cem, do - na no - bis pa - cem, pa - cem, pa - cem,  
 Solo

tasto solo



Musical score for the first system. It includes vocal parts for Soprano, Alto, Tenor, and Bass, and piano accompaniment for the right and left hands. The lyrics are: *do - na no - bis pa - cem, pa - cem, pa - cem, pa - cem,*. Performance markings include *f*, *p*, *Tutti*, and *Solo*. The organ part is marked *con Org.* and *f*.

Musical score for the second system. It continues the vocal parts and piano accompaniment. The lyrics are: *pa - cem, pa - cem, do - na no - bis pa - cem,*. Performance markings include *f*, *p*, *Tutti*, and *Solo*. The organ part is marked *tasto solo* and *mf*.

do - na no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis pa - cem,

*Solo*

do - na no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis pa - cem,

*Solo*

*f* *Solo*

*f* *Solo*

Org. *f* *Vel. senza Org. p* *Tutti*

*Tutti*

*Tutti* do - na no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis pa - cem,

*Tutti*

*Tutti* do - na no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis pa - cem,

*Tutti*

*f* *tasto solo*



Musical score for the first system. It includes piano accompaniment (piano and bass) and vocal parts (soprano, alto, tenor, and bass). The lyrics are: do - na no - bis pa - - cem, do - na no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis pa - cem. Performance markings include *p*, *tr*, and *Solo*. A *tasto solo* marking appears in the piano accompaniment.



Musical score for the second system. It continues the piano accompaniment and vocal parts. The lyrics are: pa - cem, do - na no - bis pa - cem, pa - cem, pa - cem, do - na no - bis pa - cem, pa - cem. Performance markings include *cresc.*, *f*, *Tutti*, *Solo*, and *p*.

Tutti *pa - cem,* Solo *pa - cem,* Tutti *do - na no - bis pa - cem,* *do - na no - bis pa - cem,*  
 Tutti *pa - cem,* Solo *pa - cem,* Tutti *do - na no - bis pa - cem,* *do - na no - bis pa - cem,*

Solo *pa - cem,* Tutti *do - na no - bis pa - cem,*  
 Tutti *pa - cem,* Tutti *do - na no - bis pa - cem,*

Musical score for the first system, including vocal lines and piano accompaniment. The score is in G major and 4/4 time. It features a vocal line with lyrics and a piano accompaniment with a prominent arpeggiated figure in the right hand.

Solo *pa - cem, do - na no - bis pa - - - - -*  
 Tutti *- - - - - cem, do - na no - - - - - bis*  
 Solo *do - na*  
 Tutti *pa - - - - -*  
 Solo *pa - cem, do - na no - bis pa - - - - -*  
 Tutti *- - - - - cem, do - na*

Musical score for the second system, including vocal lines and piano accompaniment. This system continues the vocal and piano parts from the first system.

*pa - - - - - cem, do - na no - - - - - bis pa - - - - - cem.*  
*no - bis pa - - - - - cem, do - na no - bis pa - - - - - cem.*  
*no - bis pa - - - - - cem, do - na no - bis pa - - - - - cem.*